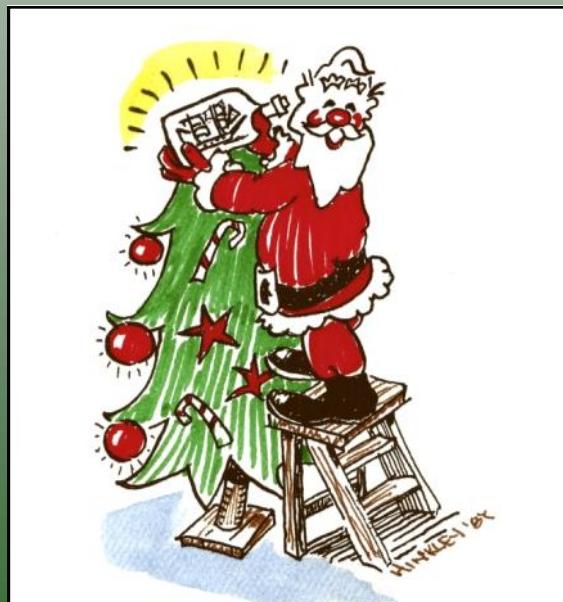


2009-4



JOURNAL OF THE SHIPS-IN-BOTTLES  
ASSOCIATION OF AMERICA INC.

# The Bottle Shipwright

**The BOTTLE SHIPWRIGHT** is a publication of the SIBAA - "Ships-in-Bottles Association of America". Production and mailing are handled by unpaid volunteer members of the association. The journal is published quarterly and is dedicated to the promotion of the traditional nautical art of building ships in bottles although other handcrafted nautical arts may be showcased from time to time as space allows.

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**APPLICATION FORM**

Full name: \_\_\_\_\_ Date: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Telephone: \_\_\_\_\_ E Mail: \_\_\_\_\_

Please briefly indicate your interest and experience with bottled ships:  
\_\_\_\_\_  
\_\_\_\_\_

This application form is framed by a decorative border of interlocking rope knots.

**MEMBERSHIP** in the Association is open to any person, regardless of ability as a Ship-in-Bottle builder. Dues for OVERSEAS members are \$30.00 per year in U.S. currency due to increased overseas postage costs.

# The Bottle Shipwright

Volume - 27

Number - 4

**ON THE FRONT AND BACK COVERS** - A collection of Jack Hinkley's old Christmas cartoons from early Christmas cards and Bottle Shipwright magazines and one cartoon from Don Hubbard (lower right - front cover). Jack, the 1st SIBAA Pres. and Pres. Emeritus, turned 92 in October this yr.



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### Notes from the Pres.

Well, after a year away from the job as Pres. of the SIBAA, I find myself back at the job and adding the role of editor too! My husband urged me to take the break due to chronic mouth pain and other stresses. After a winter of dental work, seven rounds of antibiotics, and our son now back from Afghanistan safely, things have improved some - but now we have our youngest granddaughter age 6 mo. in the middle of chemo for brain cancer. It's been a rough year. Putting together this magazine has been a great distraction from the other concerns though.

I think you'll notice some major changes with this issue which was put together totally on a computer and printed directly from computer files with the help of our own SIBAA member Gwyl Blaser! Thanks to his help we should be able to afford more color in our magazine now! I'm still smiling about that one. Thank you Gwyl! Ray Handwerker stepped down from his role as editor of the Bottle Shipwright after the last issue. He'd been the faithful editor of this publication since 1989 which was amazing considering the position was a volunteer unpaid job all those years (as are all the staff positions for the SIBAA). He is to be commended for putting up with us for all that time. You'll find a well deserved tribute to him on page five. This means, though, that future submissions must now be redirected to Tennessee or California and not sent or emailed to Florida. Note the address and email changes on page two. In fact you should read all the notices throughout this magazine carefully as many pages have changes that need noting. Thanks to members who sent in extra funds with their renewals. It is much appreciated. I'm still hoping that sometime in the not too distant future we can afford to have a SIB conference somewhere along the east coast. Any of you members want to tackle organizing an event like that on very limited funds? Let me know if you would be willing to think about it. Hope you all have a very Merry Christmas and happiest of New Years. Enjoy the vintage Hinkley and Hubbard holiday artwork too!

Terry

## NOTES FROM THE MEMBERSHIP CHAIRMAN

by

**Don Hubbard**

**Again, our thanks to the generous members who added a donation to their membership checks:**  
Michael L. Tumlinson, San Antonio, TX; Allan B. Campbell, Biloxi, MS; Chris Nair, Jabalpur, India; William Sheridan, Southington, CT;

We are off and running with Terry Butler as our new editor and president. Terry is becoming very expert with new computer technology and the many changes you observe on these pages stem from that. In addition, we are opening the Bottle Shipwright to other nautically related arts and crafts starting with scrimshaw.

I am really impressed with Charlie Long's scrimshaw work and the article he has written. I delved into scrimshaw myself some time ago and as Charlie says, it is just as fascinating as our bottled ships. In the next issue I will expand on Charlie's work by adding a piece on scrimshawed coconut shells. Coconuts were a novelty to Yankee sailors who quickly found a way to use them to make useful and decorative articles. The photos below give you some idea what is possible. In the photograph on the left we have the raw material. On the right the finished products with inlaid bone and abalone shell.

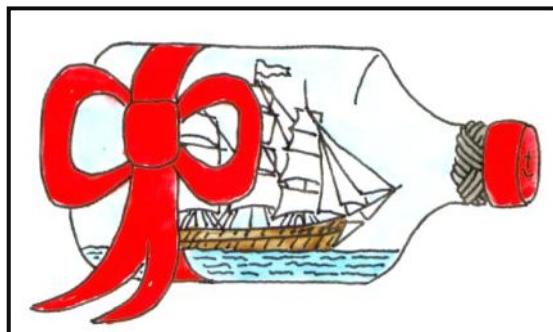


The Raw Material



The Finished Product

If you are interested in scrimshaw see if you can't find a copy of *Scrimshaw at Mystic Seaport* by Edouard A. Stackpole. Lot of illustrations and history of the art. It is out of print now and Mystic has no copies, but it can still be obtained by going on-line to Amazon.com or Half.com



Merry Christmas to All From Don

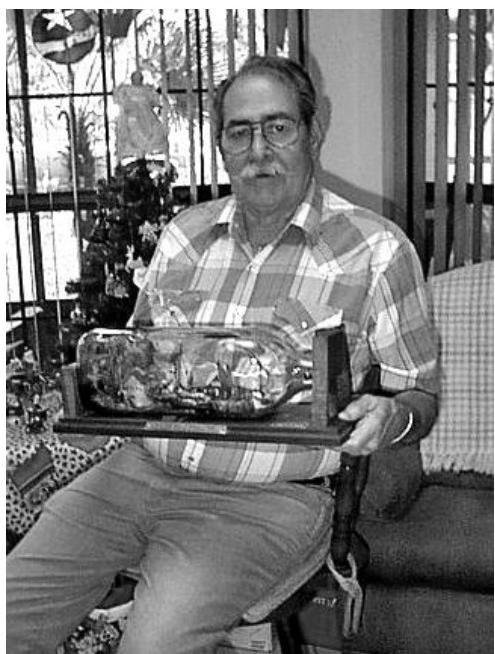
## A TRIBUTE TO RAY HANDWERKER

The Ships-in-Bottles Association is a unique organization. Not only because it is dedicated to what some call “An Arcane Art”, but because the officers and the membership are spread across the length and breadth of the United States and Canada as well as in distant places like Europe, India, Australia and New Zealand. We rarely meet one another and very infrequently even speak to one another, and yet we are an organized, viable and enthusiastic association. How has this come to pass? It has come to pass because we have The Bottle Shipwright, our quarterly newsletter. It unites and inspires us all and keeps us working and learning and enjoying our often solitary and lonely avocation. For this we can thank the newsletter editor. He is the one indispensable member of our organization,. For the past twenty years that individual has been Ray Handwerker in Spring Hill, Florida.

In 1989 the previous editor, Alex Bellinger, was forced to step down due to the pressures of his full time job. Editing a newsletter, where all the input comes from unpaid volunteers who have had little or no writing or illustrating experience, is not an easy job. It is difficult and time-consuming, and takes skill, so even as Jack Hinkley and I and other staff members sent out appeals to members of the organization for help, we were quite concerned that there would be no replacement for Alex. Then Ray volunteered. He did so even though he had no prior editing or printing experience, but he came with enthusiasm for the bottling art and for the organization.

Just for the heck of it I just now pulled out Ray’s first issue: 1990, Volume 8, No. 1 and read it through. Wow! No editing or printing experience? You’d never guess it. Professionalism from the very beginning and he maintained that essential quality throughout his entire tenure in the editing job. We have all been the beneficiaries.

Ray is a retired New York police officer and now he has decided that it’s time for him to step down and enjoy his retirement with his wife, Nancy and his dog, SIBA (Guess where that name came from?), and so from all of us a sincere THANK YOU and our best wishes to him for many more years of successful ship bottling.



Terry Butler and I will be taking the editorship. Just as Ray did, we will need input from all of you to fill the pages of the magazine. Photos and stories about your work, or new ideas for better building are all welcome. Please send you input to Terry Butler at 145 West Wanola Ave., Kingsport, TN 37660 or to me, Don Hubbard at POB 180550, Coronado, CA 92118 .

Don Hubbard, Membership Chairman

# CHRIS NAIR • Jabalpur India



GRK Nair (Chris to his friends) has been putting ships into bottles since 1965 - first trying to learn on his own , then with the aid of a magazine article he found in the early 60's. Later through his association with Jack Needham, the 1st Pres. of the EASIB, he mastered the art and has now spent over 40 years making as many as 700-800 SIBs. Chris is a

**TOP LEFT:** A Belgium barquentine Mercator circa 1980. Presented to his commanding officer on his retirement in 1981.

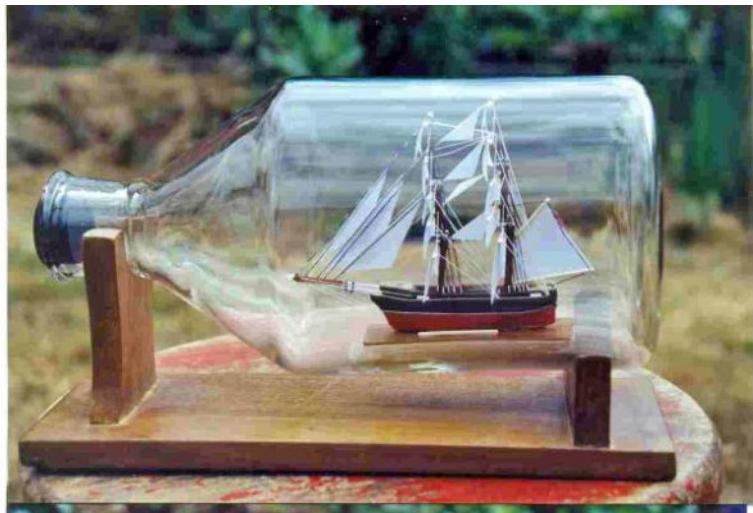
**MIDDLE LEFT:** This ship is the 5 masted Clipper Pruessen made in 1980. This remains in Chris Nair's private collection in Jabalpur, India.

**BOTTOM LEFT:** A Corning 2 liter bottle with 4-mast Clipper County of Linlithgow - made in 1999 and given to his son (now in Canada) as a wedding gift.

**BOTTOM RIGHT:** A Johnny Walker 1 liter bottle with a whaling brigantine diorama. Made in 1998 and gifted to his son when he graduated from MBA and got his first job. The brigantine is based on a picture of the Nantucket whaler Kate Cory of Westport, Massachusetts.



longtime member of the SIBAA and has often contributed photos of his work for publication in the Bottle Shipwright. Chris has had many students through the years learning the art of ship bottling from him, although most only finished a few projects and didn't continue with the craft. His hope is that the art form can be passed from one generation to the next. He recently traveled to Canada where his son resides, in hopes of teaching his grandson how to put ships into bottles. This trip his wife, Wendy, was able to accompany him and they celebrated their 42nd anniversary at the Royal Botanical Gardens in Hamilton, Canada.



**TOP RIGHT:** This brig in a one or two liter corning bottle was made for Russell Rowley, a fellow SIBAA member in Washington state.

**MIDDLE RIGHT:** A photo of Chris and his wife, Wendy, taken 3 May 2009 on their 42nd wedding anniversary at the Royal Botanical Gardens, Hamilton, Ontario in Canada.

**BELOW:** A 4.5 liter Johnny Walker bottle with an American Baltimore Clipper and a Canadian Barquentine racing one another. This model was made in 2008 and brought as a gift for his son's new house.



# NOW HEAR THIS!

In order to simplify the lives of contributors to Bottle Shipwright we will no longer require a "Permission to Publish" document with your work. The fact that you have submitted it to us will be the evidence we need that we have your permission to use the material. NOTE: This does not include material from other sources, i.e. newspaper or magazine articles, where copyright issues can be involved. Since most items in the latter situation will be from small local papers we ask that you call the editor of the publication and ask permission for the reuse. If it is given, then attach a signed note to the Bottle Shipwright editor stating such and taking responsibility in the remote case that there is a later conflict. If you explain to the editor that we are a very small non-profit group with less than 200 members worldwide, and indicate that we will give appropriate credit to his publication for the reprint, you should never have a problem obtaining permission. A copyright is simply there to prevent someone else from using copyrighted material for monetary gain. That is obviously not our intent. So please keep your contributions coming. They are what make our newsletter what it is.

## WELCOME NEW MEMBERS:

William LaCasse - Laconia, NH 03246

Clayton Rakes - Cloquet, MN 55720

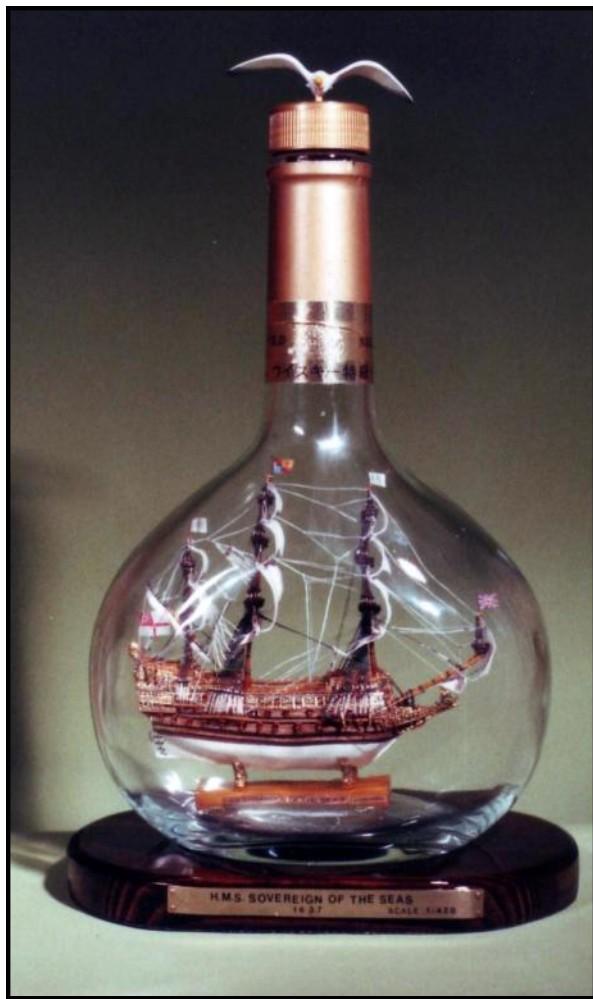
Carl B. Warren - Scottsdale, AZ 85289



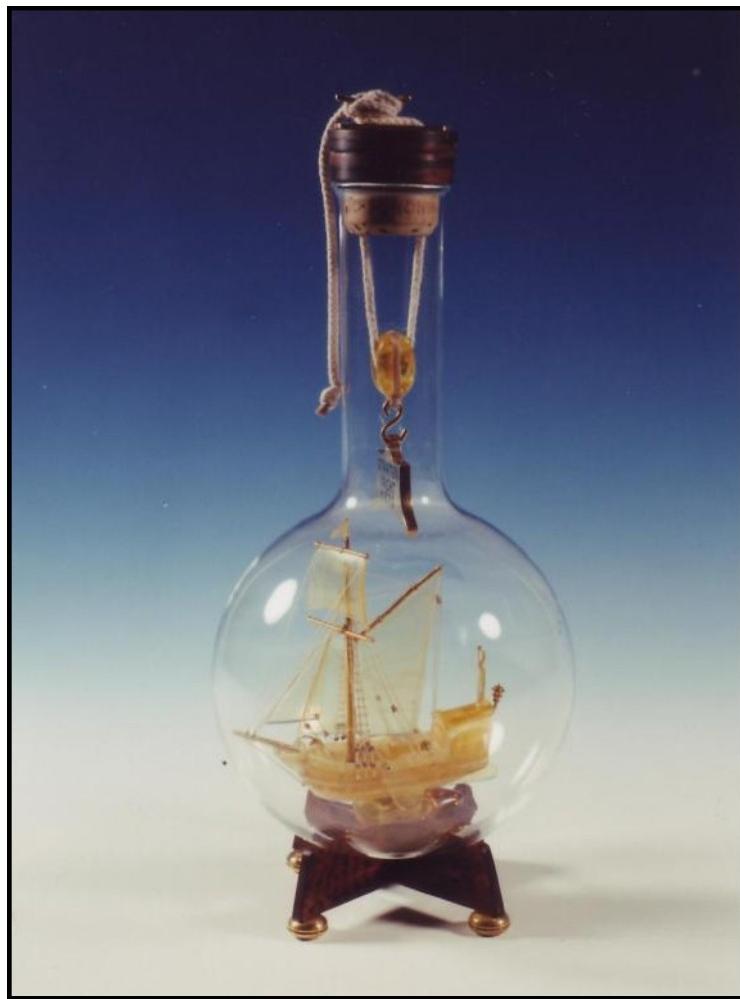
## HEINZ WLODARZAK - GERMANY

Three years ago a SIB friend from Germany emailed to say he wanted to meet the lady Pres. of the SIBAA. He was planning to be in the northeast United States visiting his daughter and wanted to arrange a meeting. It so happened I had an engagement at Plimoth Plantation in Plymouth, MA at that time and so we arranged to meet there. He hired a driver and drove down for the sole purpose of meeting me. We ate a meal within sight of Plymouth rock and viewed the outside of the Mayflower before he headed back home. In August I heard he had died at the age of 88! He looked 15 years younger to me than that and seemed the picture of health so it came as quite a surprise. According to his daughter, Heinz started building SIBs as he prepared for retirement at age 65. He completed 30 - 40 models in all (one he traded to me for a pocket watch ship). He had plans to do many more though, as his daughter found about 500 empty bottles he had saved. Ricarda, his only daughter, said he was always looking for the perfect bottles for his SIBs. Ricarda's husband keeps joking that "first he had to empty the bottles. She wrote, "My father loved life, was always curious to learn new things, "not possible" was not a word in his vocabulary always keeping up the contact which paid back at the memorial service with over 100 people in attendance."





Made by Tomozo Kabayama  
of Akashi, Japan. Photo from  
the collection of Don Hubbard



From the collection of  
Hans Fahnlein.



Made by Hans de Haan, the editor for the Dutch Association, for the birth of his granddaughter.



I have been building model ships (wood kits) for a few years, but I have been working on ships in bottles for about a year. My first attempt at the hobby was a ship-in-bottle kit that I had received as a gift. It was a complete disaster, but I was hooked. So I read all the books that I could find on the subject and then tried again. That SIB turned out much better since I built it from scratch, based on a plan from one of the books I had read. My current ship-in-bottle project is the **Continental Brig Lexington**, 1776. This one is based on my own "plan", and I am happy with the progress so far. I have always had an interest in history, especially naval history and generally all things nautical. But I am a forester living in the mid-west, and have been



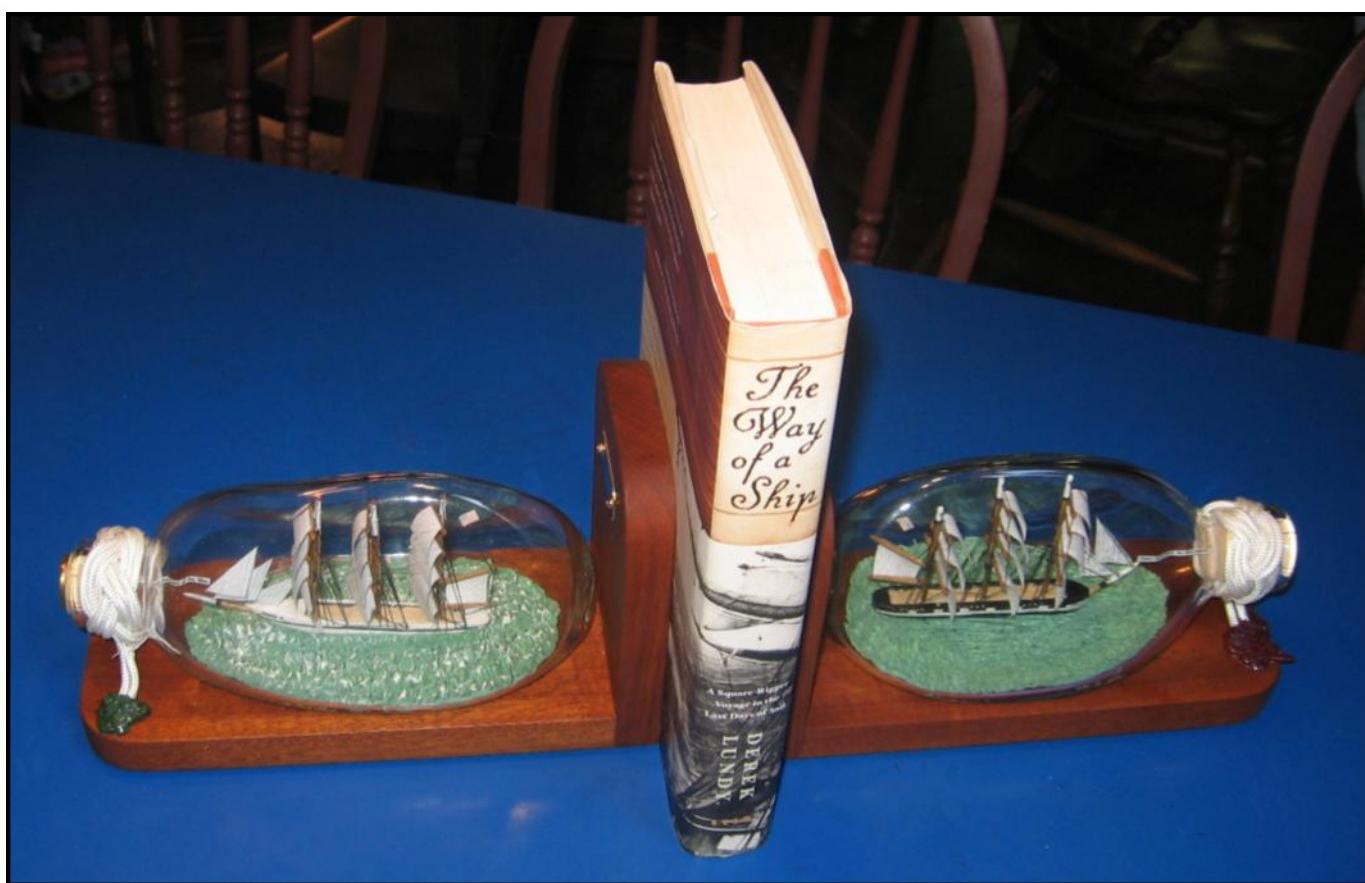
on boats just a few times. So... I find one of the most difficult aspects of this craft is the sea, and making it look correct/natural.

That is why I was excited to find out about the SIBAA. I look forward to seeing what others are doing and learning from that. I have attached a couple of pictures of my most recently completed model - **Sloop Royal James 1718**.

When I am not working on a SIB, I like to homebrew.



Member Gerald Ross, from Mashpee, MA, won the first place ribbon for the SIB he entered in the Barnstable County Fair, MA. Also, below, a set of Ship-in-Bottle bookends that he made.





# Melanie Federmann

## TALENTED NEWCOMER TO THE HOBBY

By Gerd Oldenburg

Article from FLASCHENPOST 2007 No. 3 , the magazine of the German Guild of Ship Bottlers

Here in our local neighborhood, on the outskirts of Friedrichshafen, last Christmas, there was a young schoolgirl, desperately seeking a kit or plans to build a ship in a bottle. Try as she may, her search drew a blank. Now it just so happens, that around this time, at a get together for senior citizens, I said that I would dearly love to show people my ships in bottles, and at long last, reveal the secret of how they are built.

My promise, to tell all, was reported in the local newspaper. Well, the upshot of this is that the young girl's mother saw the article, and contacted the organizer of the event. He passed the request on to me, and that is how, in January 2007, I found myself taking on a new apprentice.

My young protégé, not yet 12 years old, just soaks up knowledge like a sponge, and is so adept, that she is capable of tackling all those tricky little jobs. Naturally, the first model - a topsail schooner in a one pint DIMPEL bottle - I all but built on my own. Yet, by the time we made the Carrick mat, for the bottle to sit upon, my protégé, Melanie, was already a great help. Now we are working together, to recreate a shipyard with 4 different phases in the building of a ship: the assembly of the frames, work in progress on the hull, the finished ship on the water, and the ship leaving the yard.

As can be seen in the photos, Melanie is hard at work. She drills the tiny holes and draws the thread through them, and even solders too. I have promised to show her everything there is to know about making ships in bottles, so that she will be able to put a really nice model in a bottle.

Given her ability, I am confident that one day she will make wonderful ships in bottles, and her father is already thinking, that soon he will have to start making those specialist tools she will need.





(UPDATE) On July 11, 2008, Melanie sent an email saying she had finished her latest ship in bottle - the "Alexander von Homboldt". Her mentor, Gerd Oldenburg recorded the momentous event with lots of photos. Wonderful work, Melanie!



**Maker's Name:** Bill Sheridan

**Ship Name:** H.H. Cole

**Size of Bottle:** 1.5 Liter

**Type of Bottle :** Woodford Reserve Whiskey

**Ship Type:** Topsail Schooner

**Year Made:** 2009

**Location:** Southington, Connecticut

**Skill Level :** Beginner

This model is based on topsail schooners built in the Baltimore area during the 1840's. Other ships with a similar rigging type include "Pride of Baltimore" and "Amistad". "H.H. Cole" was built in Baltimore in 1843 and sailed out of Salem, Massachusetts. The model is built with an aspen hull and mahogany bulwarks, deck and trim. I took the idea from a painting in the Peabody museum in Salem, MA. The ship is flying St. Georges Cross, the state flag of Massachusetts as well as the US flag on the gaff mainsail.



**Maker's Name:** Bill Sheridan  
**Ship Name:** Ada Fears  
**Size of Bottle:** 1 Quart (1 Liter)  
**Type of Bottle :** Antique circa 1880's

**Ship Type:** Chesapeake Bay Skipjack  
**Year Made:** 2009  
**Location:** Southington, Connecticut  
**Skill Level :** Beginner

This model is based on the Chesapeake Bay skipjack fishing vessel "Ada Fears". The actual vessel was one of the last skipjacks built for the oyster trade in 1968. She bears the license number "17" on her shrouds. One can find the history on these craft through Wikipedia or through the web site [www.skipjackadafears.com](http://www.skipjackadafears.com). The model is made of aspen with a basswood deck and walnut trim. The crew is getting ready for a days work. One crew member is getting the gear from the hatch, just aft of the mast. Another crew member is laying out a coil of rope needed for oyster dredging. The skipper is at the helm guiding the vessel under a fresh breeze. The traditional push boat is securely fastened to the stern davits. The empty bottle was purchased in an antique store in Putnam, CT for \$45. The glass is hand blown and the seam on the bottle does not protrude beyond the base of the neck. It is estimated that the bottle was manufactured around 1885, which incidentally was the peak of the oyster trade on the Chesapeake Bay. The bottle is embossed with the name A.L. Blair, Cromwell CT. Nothing else is known about the original bottle manufacturer. After 125 years or so, the bottle is now re-filled and was given as a gift to my sister and brother-in-law who reside near Annapolis, MD.



# "Christian Radich"

An early project by  
JOHN FOX III



John Fox III sent the plans for the **Christian Radich** that he had drawn back in the mid eighties. When asked if he had photos of the SIB model he had made from these plans he sent the photos to the left and below with an explanation that this was one of his very early projects with minimal deck details and furniture. He also said his rigging lines weren't nearly as tight as he gets them nowadays.



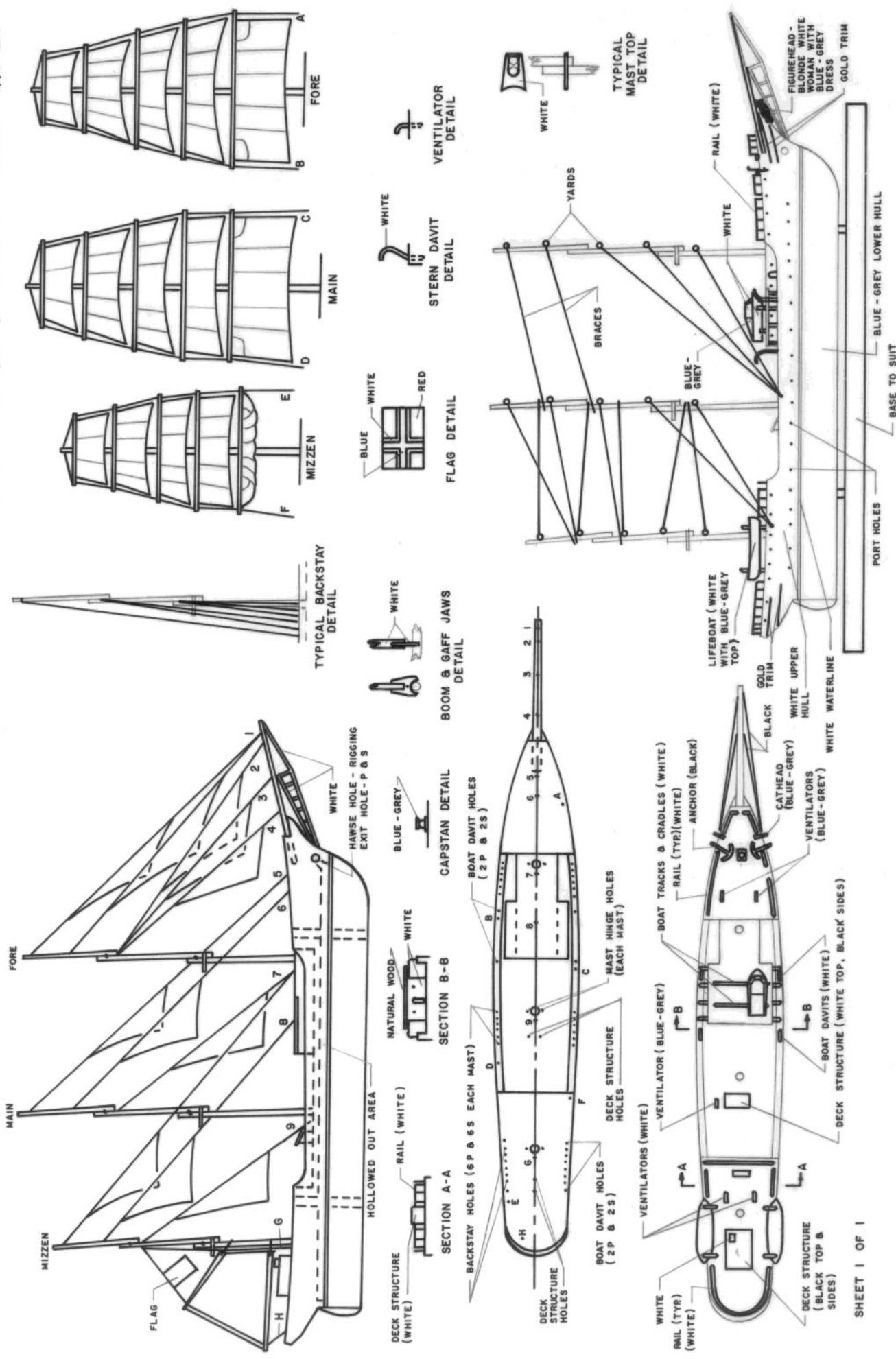
# "CHRISTIAN RADICH"

## OPERATION SAIL 86

Representative from Norway

DRAWN BY JOHN FOX III 1986 - REVISED 1988 - J.F. III

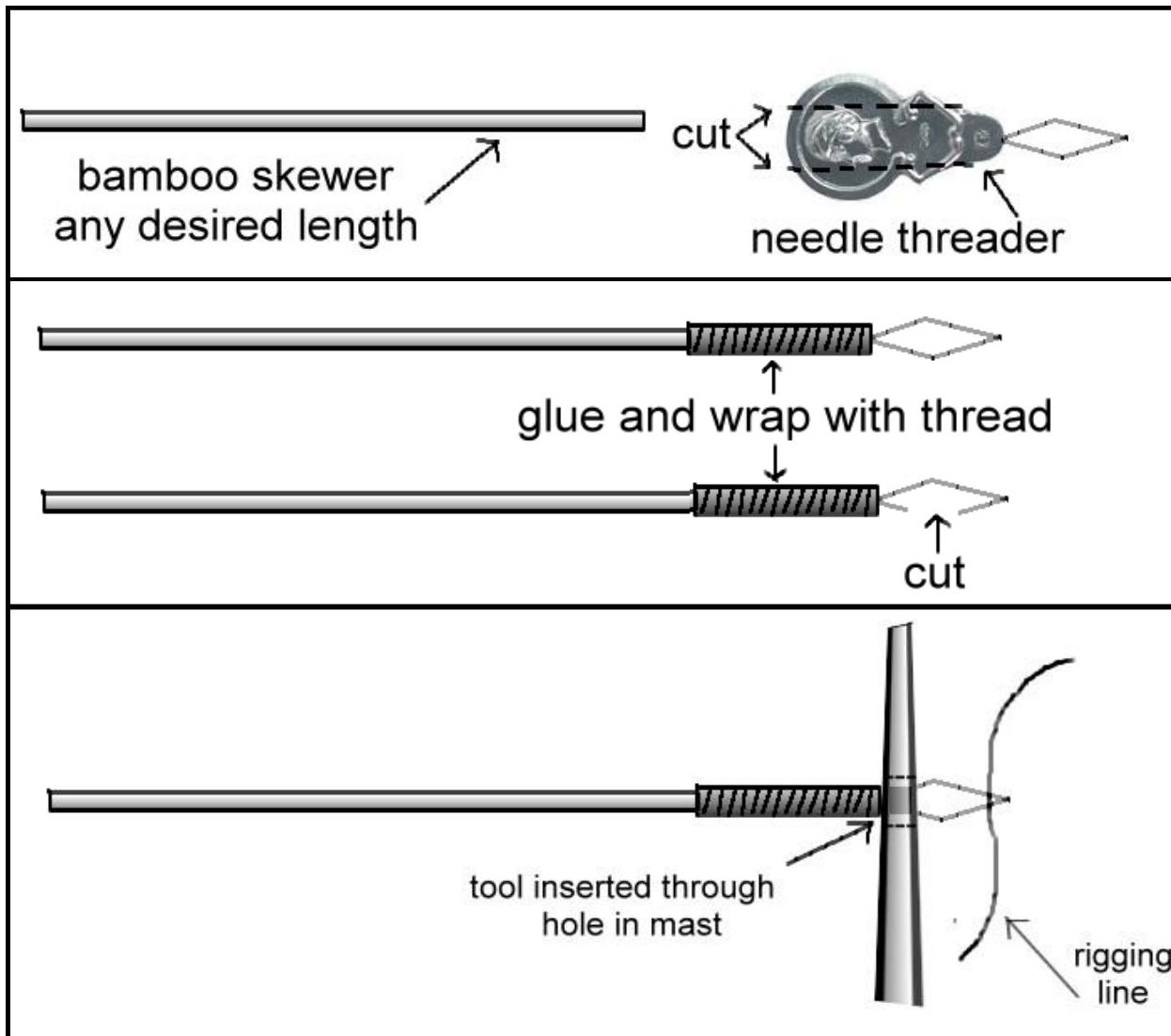
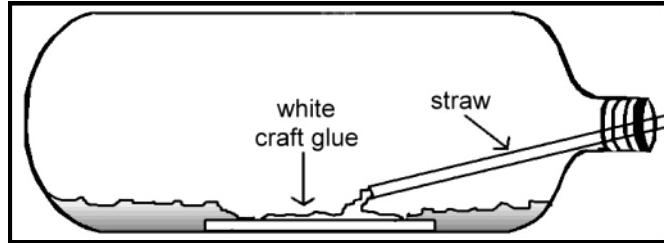
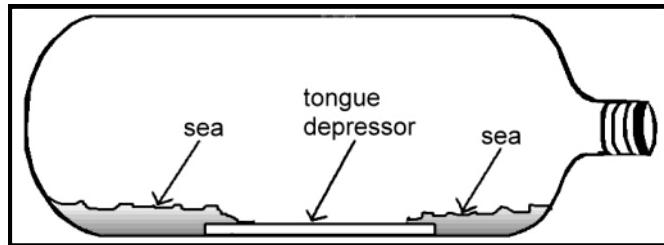
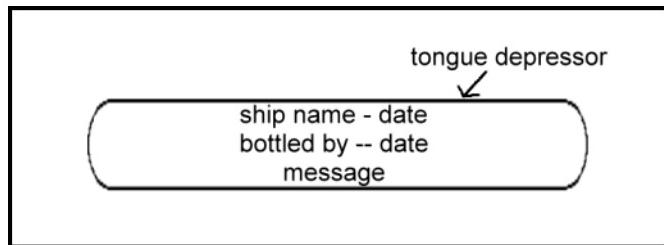
NOTES :  
 All numbered rigging is black.  
 All lettered rigging is tan or white.  
 All braces and backstays are black.  
 All masts, yards, boom, gaff and bowsprit are white.  
 All deck surfaces are natural wood.  
 Inside and top of bulwarks are white.  
 All holes, except davit holes, shown on plan view go through to hollowed area in underside of upper hull.

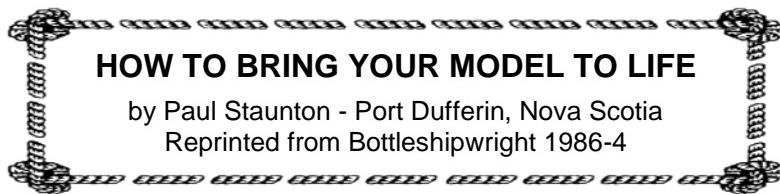




For those of us who use modeling clay for the sea and are worried about the ship shaking loose - I use this method. A tongue depressor is installed in the bottle with the writing showing through the bottle bottom. The clay sea is added covering the edges of the tongue depressor but leaving the middle area open enough to attach the hull to the wooden surface. More clay can be added around the ship later as needed.

Two rigging tools I made from needle threaders and bamboo skewers are featured in the diagrams below. Top one is for pulling thread through mast holes. Second one is for untangling lines. Once you make them you'll wonder how you did the rigging without them.





## HOW TO BRING YOUR MODEL TO LIFE

by Paul Staunton - Port Dufferin, Nova Scotia  
Reprinted from Bottleshopwright 1986-4

Okay, you've finished your model. The strings are drawn up. You've cut them off, adjusted the sails for the last time, corked and sealed the bottle. You sit back, admire it, pat yourself on the back, and then, if you are like me, you start to find faults in it. Suddenly your mind leaps to the next ship. Actually, if you are like me, the next ship would have been occupying your thoughts ever since you began the laborious job of rigging this one. You have just proved to yourself you can build a ship-in-a-bottle. Now let me give you some hints on how to bring life to that next ship. In three words:

### DETAIL DETAIL DETAIL

I judge my own work by how long someone will look at it; after all, not everyone is as obsessed as we are. My latest work holds a person's attention for fifteen minutes which is quite a while to get a dis-interested observer to study your work. The model that managed to hold this attention was built for a National Ship Model Building Contest in honor of St. John, New Brunswick's Bicentennial. It is of a three masted bark, the ABYSSINIA, shown on the stocks in preparation for launching. The scaffolding that had surrounded the vessel during construction is in the midst of being removed and there are men still working on the running rigging. The standing rigging, as well as some of the running rigging, is already finished. All of the deck houses and cabins are built and caulked, and she is taking on supplies for her maiden voyage. Alongside is a schooner under construction, framed, planked and ready for her decking. On the other side is a smack in frames, but not yet planked. As well as the vessels, the ship yard has a main office with faded paint on its clapboard siding. There is also a mast and spar yard, a blacksmith's yard, trees waiting to be sawn into planks, workmen carrying planks to the smack, photographers, smoke coming out of the smokestack, and even a pennyfarthing being ridden by a young dandy.

There is no end to what can be included in your model. You can include ladders against the deckhouses, oak barrels to keep fresh water on long voyages, smoke coming from the galley stack, a ship's wheel to steer her by, furled sails, lifelines on the life boats, cannons, cannonballs, the list goes on and on.

Oak barrels are made from 1/8" hardwood dowels, shaped into a barrel shape, painted a medium brown and given black bands. Smoke is cotton wool pulled and teased into suitable shape and "fluffiness". Old watch gears of the right scale make fine ship's wheels. Paint the mahogany and brass wheel any skipper would be proud of on his vessel. Furled sails can be made of

cigarette paper cut to the right shape (combining papers if necessary), scrunched up and either glued or laced to the yard with fine wire.

Everyone puts on standing rigging, but that rigging has to be adjusted as the cordage gets wet and shrinks or dries and slackens. To show this, you need spare rope coiled around the belaying pins. These coils are fashioned from very fine wire often found inside old radios. Just coil it up, paint it brown and glue into position.

I find that people add tremendous interest to any work. You can have men manning the rigging in a gale force wind, tourists examining a modern replica of a great vessel, or a ship's captain standing proud at the helm with his faithful mascot at his side.

The men are fashioned from wire. Working at a scale of 1mm = 1' (1:300), they are 5-6mm high. The wire is bent back on itself for 6mm and then spread for the legs. Another wire, 5-6 mm long, is glued to the first to form the arms. When the glue is dry, the figure is painted a whole variety of colors. By using different colors for the clothing you can see the shirts and pants at a distance. I even give them faces and hands as well. I use watercolors that come in tubes and will make and paint a hundred men at once. Horses and dogs can be fashioned in the same way.

The best advice I can give you is to study your model. Imagine yourself swabbing the decks or hoisting the mainsail. Ask yourself if the deckhouse looks right. If not, do it again until it does, or it will forever bother you. But if everything is in the right scale, the model cannot help but look good. As you can see, the more detail you put into your ships, the more displeased you will be with your previous work. This is the curse of all modelers.

In closing, I suggest you beg, borrow or steal a copy of Donald McNarry's book "Ship Building in Miniature". Incredible work!



## SCRIMSHAW? Why Not?

If you think you might want to try something a little different, or simply have something to do while the glue dries, you might try your hand at scrimshaw. The cost of getting started should be less than ten dollars. How much less depends upon what tools and materials you may find or fabricate from things around your home and workbench. Here are the basic things you need to get started:

**Pin vise (see mine in bottom photo,  
made from an eXacto knife)**

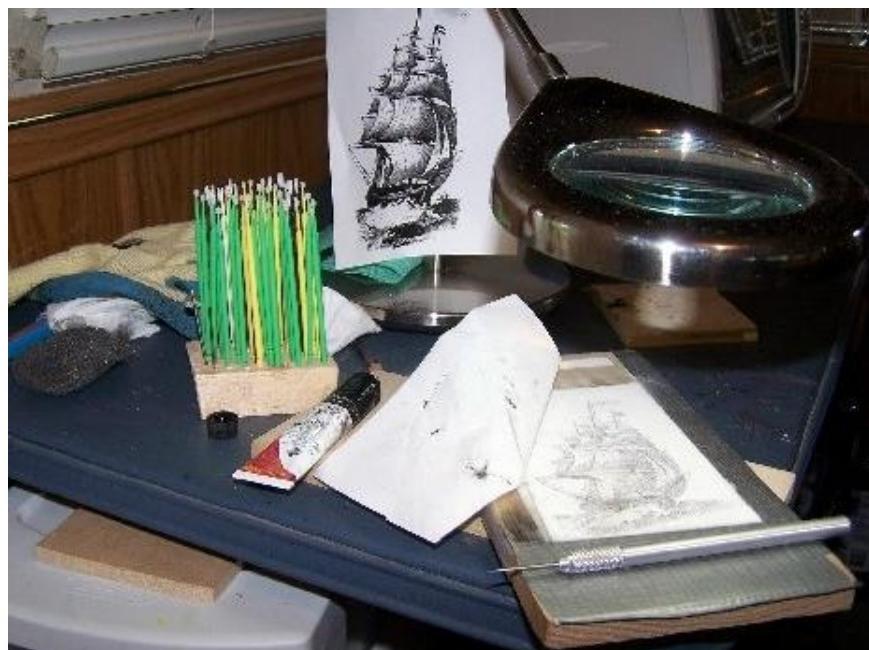
**Glove - thumb and forefinger tips cut off**

**Porous rags and steel wool**

**Pigment - oil paint, ink, shoe polish**



To start with, I recommend using hard white plastic for practice. Look around - there are lots of things you toss in the trash that could become nice scrimshaw pieces. I bought a little bathroom dispenser of Dixie



cups just because its four sides, when cut apart, were great for the images I had in mind. Here is one of them to the left. In the bottom left picture notice my pin vise on the lower right side. It rests on a masked off piece of wood with a white plastic inlay for the image area. The need for a magnifier as seen above the work piece, depends on how good your eyes are. The paper you see folded away from the upper left corner of the work piece (upon which it is firmly secured by tape) is the copy which will be transferred to the image area. To get a basic outline I punch holes through the copy into the image area. After doing a bit, like the edge of a sail, I will then flip the copy aside as seen, and then rub pigment into the holes punched. You then immediately clean it off. The pigment captured down in the holes is your created image. In this outline I will not punch the holes very close together. After applying the first pigment you clearly see the line of holes you have made, and then all you need to do is connect the dots freehand with the copy folded aside. Want it darker? Punch more holes. Keep adding holes until you get the texture you want. I prefer to do the whole image in small steps like that.

You can see the small tube of black oil paint to the left of the work piece. That little tube was enough to do dozens of rather large scrimshaw projects. Just to the left of the tube of paint is a wood block holding a bunch of MicroBrushes. I like these and have also found them useful in SIB tasks. The best scrimshander I know of, smears on pigment with a finger, but I prefer using the disposable brushes. On the lower photo you also see a rag, some steel wool, and my all-important glove. My middle finger and the heel of my hand get very sore after a few thousand dots if I don't wear my glove.

The pin must be kept sharp. I don't count, but I would guess that I sharpen mine about every 2,000 holes. The best and easiest way I know to get a super sharp pin is to put it's shaft into the chuck of a Dremel and then rotate it against any of the stone grinding wheels you have in your Dremel tool chest.

In the picture you can see that I have another larger copy of the image taped up against my magnifier's stand. When free handing between the outline dots, I like to have a good picture of what I am trying to do, in plain view.

**THE MATERIALS:** The traditionalists and purists are likely to say that what I am doing on flat plastic or artificial ivory is really not scrimshaw. Well,

they are entitled to their view. It is now illegal to use ivory and some other animal products. Mammoth ivory is available and legal. I prefer to do my work on flat surfaces, but if you are a purist, or want to please one, you should do your thing on stuff that looks like animal parts.

It takes a bit of practice to get the hang of it. That is why I recommend that you start by working on some material you won't mind trashing.

**TECHNIQUE:** There are lots of ways to produce a hole, a scratch, a dent or whatever, that will capture and hold pigment on a work piece. When I started I would make scratches as well as dots (they are faster and easier to make). I would use a knife to cut in long straight lines. Eventually I decided that I liked my results best if I made the entire image with punched holes. There are no Scrimshaw Police who will arrest you if you deviate from doing it all with dots, but I prefer dots.

If you do get hooked, and continue making scrimshaw pieces, you will quickly learn that practice does indeed make perfect. At the cost of embarrassing myself I will show you one of my first attempts at scrimshaw in the photo to the right. That project was done with dots, scratches and knife cuts, and yes, it does look pretty ragged. But, don't get discouraged if your first creation looks as bad as this --just learn from it. Keep at it and the results will improve surprisingly fast. The round wafer used to make that project is Artificial Ivory.

Now, look back to the top picture on the other page. It is the same ship. The difference is a couple years of experience.

About a year ago a lady who saw some of my work asked if I would teach her how to do it. I gave her a pin vise and the materials she would need. As time passed she had me look at her progress and give her advice. The finished product was pretty good. She then embarked upon a more ambitious project which she did entirely on her own. When finished she showed it to me, whereupon I told her I would be coming to **her** for lessons. Her second piece of work was really beautiful. Some people are fast learners.

Scrimshaw is a time consuming process, but one nice feature about it, is that you can do a few dots now, and a few more later, and maybe now and then you might spend an hour or two at it. You can set it aside for weeks and come back any time and start right where you left off. If you are in a hurry, don't do it -- you will only mess it up.

I enjoy doing what many would consider to be large images. Another of my tools is a clip-board designed to hold 8.5 x 11 inch pages -- it pretty



much defines the maximum size that I will attempt. One of my larger scrimshaw projects is shown in the photo below.

I was very skeptical a few years ago when Terry Butler talked me into trying my hand at Scrimshaw. And I now thank her for having done so. If you try your hand at this, I hope you will find it as enjoyable as I do. I will be happy to provide more information and individualized advice to anyone who might want it. Copies (via email) of these and many more photos will be sent to anyone asking for them.

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Mission, Texas

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## NOW HEAR THIS!

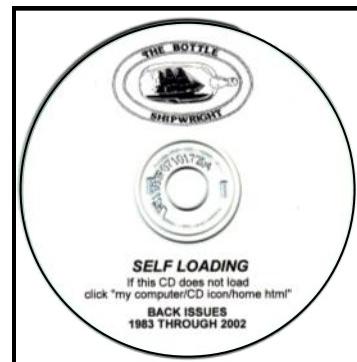
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